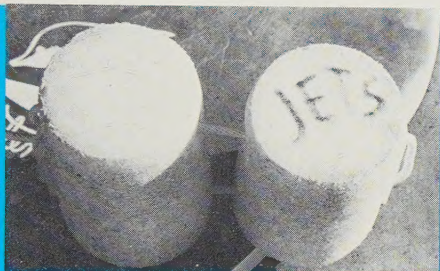


U.S. TEEN SAILS INTO HAIPHONG
ARTIST GETS YOU INSIDE LIFE
CATIE SWIMS TO WORLD CROWN



Youth
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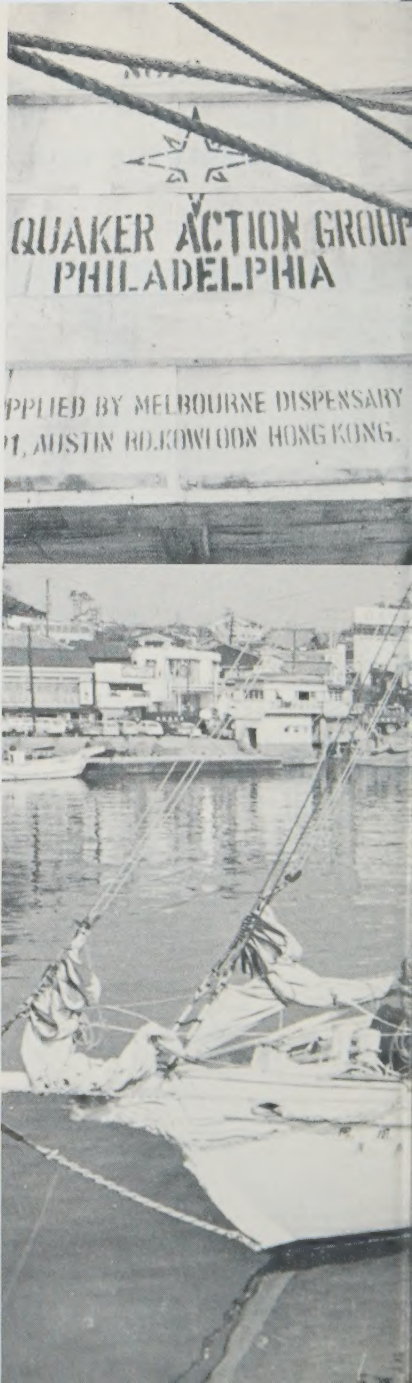
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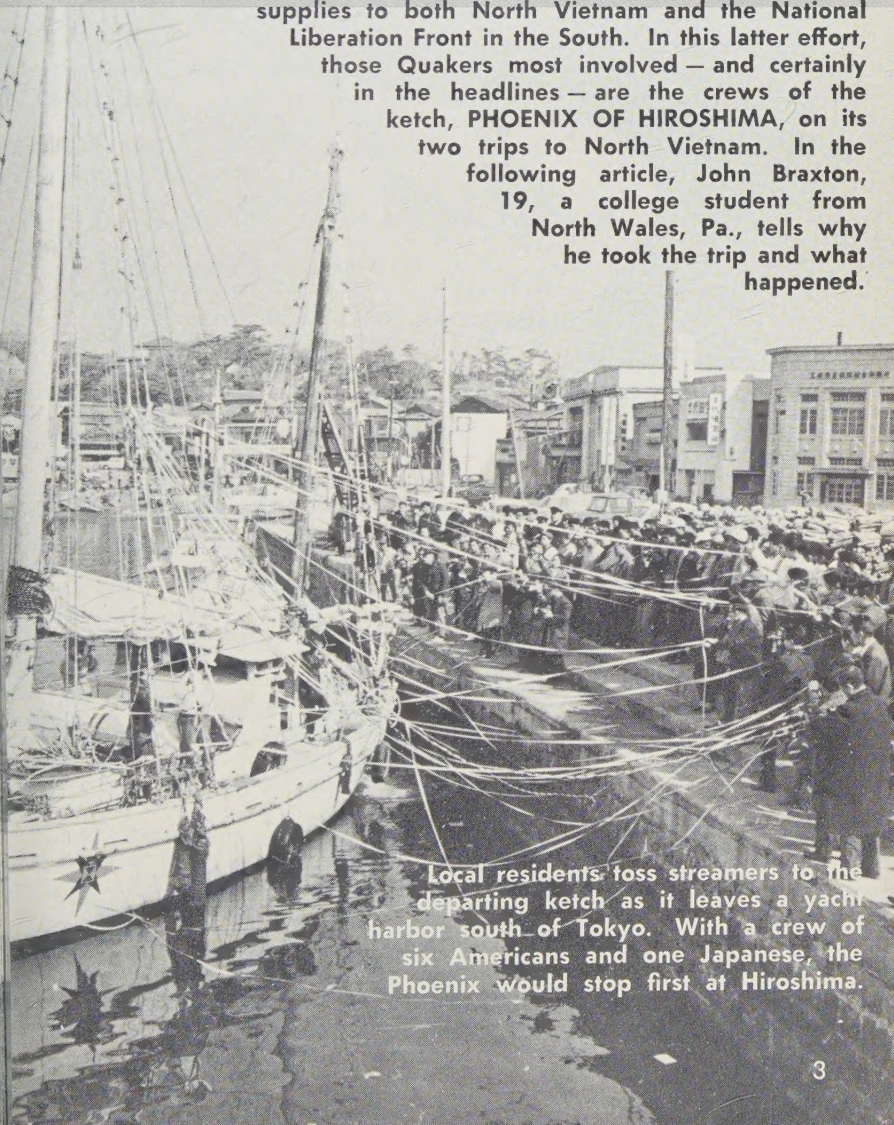
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TO HELP THE WOUNDED

Sailing a boat-load of medicine into Haiphong harbor

The Society of Friends (Quakers) have always opposed war and respected the sacredness of human life on both sides of past conflicts. In Vietnam, they continue this policy. Some Quaker groups sponsor work in hospitals and among refugees in South Vietnam and others have sought to send medical supplies to both North Vietnam and the National Liberation Front in the South. In this latter effort, those Quakers most involved — and certainly in the headlines — are the crews of the ketch, **PHOENIX OF HIROSHIMA**, on its two trips to North Vietnam. In the following article, John Braxton, 19, a college student from North Wales, Pa., tells why he took the trip and what happened.



Local residents toss streamers to the departing ketch as it leaves a yacht harbor south of Tokyo. With a crew of six Americans and one Japanese, the Phoenix would stop first at Hiroshima.

In their two attempts to deliver medical supplies to civilians in both North and South Vietnam, the crew members of the "Phoenix of Hiroshima" showed patience, stamina, and seamanship.





BY JOHN BRAXTON / I was walking alone in a park near our hotel in Haiphong, North Vietnam. It was during the Tet Lunar New Year bombing pause and there were many children in the city to visit their parents, so a group of children, aged 7-12, were following me. Thinking I must be a Cuban, one little girl decided to show off her Spanish and compliment me by saying, "Cuba si. Yanqui no!" I laughed, but I wondered how they would react if they knew I was an American. I pointed to myself and said, "Yankee." They froze and stood solemnly for a moment, then melted and swarmed around to touch me and shake my

and. One boy, to whom I had told my name, shouted in Vietnamese, "Long live John Braxton!"

I was amazed. My country drops thousands of tons of explosives on theirs and despite this, they sensed there was no reason to hate me as an individual.

But, what was I—an American youth—doing in North Vietnam? To answer that is to answer some other questions that have bothered me and led me to participate in a most interesting project.

How can a small group of people change policies of the most powerful government in the world? What does a minority do with regard to a government's laws when those laws constrict actions of one's conscience? When a war rages out of control taking thousands of lives, how does one respond in a human way while at the same time working politically to halt the killing?

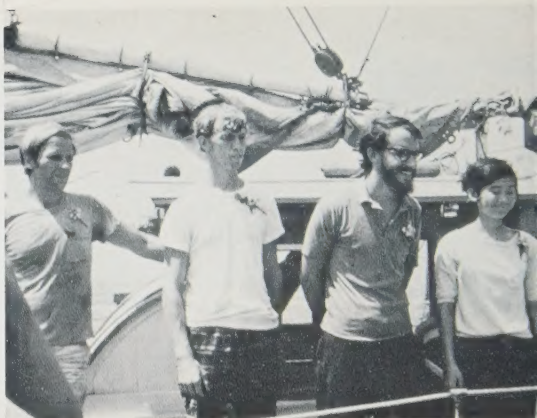
For members of a Quaker Action Group, part of the answer to those questions lay in the cargo of a 50-foot sailing ketch, the *Phoenix of Hiroshima*. In August of 1967 I joined the crew of the *Phoenix* in Japan where the ship was preparing to sail to Haiphong, North Vietnam. The purpose: to deliver a cargo of surgical supplies for civilian victims of American bombing.

Why did I join this unusual project? As a Quaker and as a pacifist, I oppose the war in Vietnam. I do not believe that the United States has the right to intervene in the internal affairs of the Vietnamese people. I do not believe that America, in emphasizing military tactics rather than diplomacy, is enhancing our position or reputation around the world. I do not believe that any man has the right to kill another human being. I do not believe that any government has the right to conscript its citizens for war.

I felt I could not remain passively in school while all of the above mistakes were being committed by my government. I do believe that people must follow their consciences, that there are higher laws than those of man. This does not imply that I am not a patriot; it does say that I want my country to be for the good of humanity, over and above the good of America. I further believe that there are ways of solving conflicts non-violently, and these methods can be made practical. But governments will continue to build for war until citizens refuse to be a part of that business. ►

So, this is the background of our project. We wanted to take medical

Members of the crew of the Phoenix were Quakers who felt the need to witness to their pacifism. Not all Quakers back home agreed to the practicalities of the project but sufficient support was forthcoming. The author, second from left, is shown with part of the crew.



aid to suffering people, whether in North or South Vietnam. We wanted to show there were Americans opposed to U. S. actions in Vietnam. We wanted to make it clear to our government that we felt so strongly we were willing to break a U. S. law for our convictions. We saw the project as a constructive protest — objecting to the evil, but counteracting it partially by a positive act of healing.

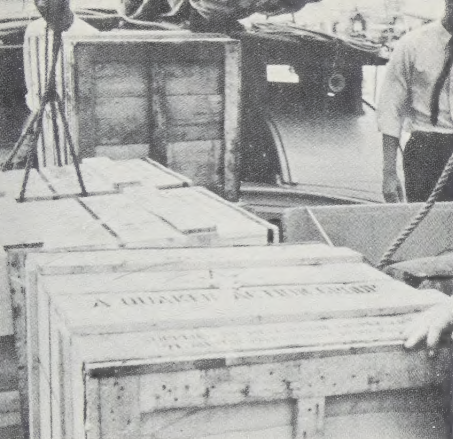
We were informed that we could be prosecuted under the Trading with the Enemy Act if we gave medical supplies to North Vietnam. But it was impossible for us to see the North Vietnamese as our enemies. If there is an enemy, then it is war. In this case, we felt that it was a war for which the United States carried the primary responsibility for continuation and escalation of the conflict. It was not enough for us to bandage the wounds of war; we had also to try to end the fighting which caused the wounds. Our message carried these two aspects inseparably.

Because of intense bombing there, we did not receive North Vietnamese permission to come to Haiphong in the fall. We thought this would give us an opportunity to take some medical supplies to South Vietnam for we wanted to publicly identify ourselves with all victims of the war. We did not support any military efforts by any partisans.

After some discussion with South Vietnamese officials in Hong Kong and in Washington, we were granted visas and permission to take a cargo of medicines to be divided between the United Buddhist Church and the South Vietnamese Red Cross at Da Nang.

So, we set sail from Hong Kong and arrived at Da Nang Bay November 19, 1967. Our welcoming party was a heavily-armed South Vietnamese patrol vessel which escorted us to what they called a "safe anchorage," saying that we could explain our reasons for coming on the next day. We had no reason to suspect anything at this point, although we did wonder how safe was our anchorage when they felt it necessary to spray the shore with tracer bullets and to fire shells onto the shore, even between our ship and the shore, 150 yards away.

The following morning, it became plain that all was not well.



Providing medicine for the civilian victims on both sides of the war in Vietnam was a symbolic way in which the crew had hoped to show the need for humanity to prevail in bringing about a solution to the crisis in Southeast Asia. Critics called it an illegal act because it aided the enemy.

announced (by shouting and flag signals) to patrol boat 602 that we were preparing to deliver medical supplies to the Da Nang docks. They communicated back that we must await further orders. When these arrived, they were that we were to leave within 24 hours without delivering our supplies. We could not announce our plight to the world, for a press boat has twice refused permission to see us and received warning shots from the South Vietnamese ship the second time.

We could not even find out why we had been refused. The Vietnamese skipper of 602 was sorry for us, but all he knew was that he had orders to see us leave. After much discussion among ourselves, we informed the skipper we would not leave voluntarily, for we knew our cargo was badly needed and we had come a long way to give it. We stated that each of our crew was prepared to try to swim ashore to talk with officials in Da Nang; we must know why we were being refused.

As they boarded us at sunset to tow us out of the harbor, many of the South Vietnamese crew members apologized saying, "I don't want to do this. I'm on your side." We reminded them that we would not be violent in any way, but that we had our consciences to follow.

When they began to crank up our anchor, Harrison Butterworth jumped overboard. We could see three South Vietnamese swimmers go after him; then lost sight of him and sent in our second swimmer who was captured and returned to the *Phoenix* that night.

The next day at noon, Harrison Butterworth was returned to us by a South Vietnamese boat. He had reached shore, hiked to a U. S. Marine post, and eventually had seen General Lam, South Vietnamese commander of the military zone containing Da Nang. Yet even he could not give a good reason for the refusal, but did say it had to do with the fact that the government and the Buddhists did not get along. We never did receive an official reason for our refusal.

We were towed out of Da Nang, and after an unsuccessful attempt to turn three days later, set sail for Saigon hoping to find more sympathetic officials there. But the situation was no different and in the process of



A gun boat and helicopter watched the Phoenix as it lay anchored in Da Nang Bay. When the Quaker crew refused to move, government sailors boarded and lifted anchor.



communicating with a South Vietnamese ship (which harrassed us throughout the night), its bow struck our stern, breaking our mizzen shrouds. This made it difficult, if not impossible, for us to return to Hong Kong, so we headed for Cambodia where we planned to resupply and repair the ship. We also hoped to leave our medicines in Phnom Penh, from where they could be taken to victims in South Vietnam. At that time, however, Cambodia was in danger of U. S. invasion over the "hot-pursuit" issue because of charges that arms were going to the NLF through Sihanoukville. So we were informed that here, too, we would not be allowed ashore for fear of antagonizing the United States.

What was the value of this project since we did not succeed in delivering the supplies? First, I think it outlines very clearly the awkward and foolish situation in which the U. S. finds itself. What kind of government is it we are supporting in Saigon that does not allow badly needed medical supplies for its own citizens? And what kind of foreign policy does America have when a country must fear a U. S. invasion over the shipment of medical supplies? We also learned that in a project involving confrontation with a government, one must have access to the press.

We came to Da Nang in good faith, and felt we had been tricked



The South Vietnamese sailors were cordial and apologetic to the crew of the Phoenix. After towing the ketch out to sea, the 602 signaled: "We regret towing. Good sailing."



...t, and this is important to me, we were always able to maintain good relations with the South Vietnamese whom we encountered. After towing out of Da Nang, the 602 signaled "We regret towing. Good sailing."

While anchored off a Cambodian island for repairs we received word we had permission to take our surgical supplies, stored in a Hong Kong warehouse, into Haiphong during the Tet bombing pause. This involved a 100-mile trip to Hong Kong by way of Borneo and the Philippines, and was exciting from a purely navigational point of view. We had only 26 days to make the voyage.

Because of adverse winds, we were forced to use our engine, and since it used more fuel than expected, to make an unplanned refueling stop at Jesselton, North Borneo. Heading north from there, we ran aground on a coral reef. Then our engine broke down just before Manila. Thus we had no choice but to sail for Hong Kong despite trouble from two storms, which kept ripping. Winds were favorable and we arrived in Hong Kong on January 17, 1968.

We unloaded the South Vietnamese medicines and reloaded \$5000 worth of surgical supplies for North Vietnam, adding also \$2500 worth of medicines for the National Liberation Front. On the morning of January 18 we could see the shores of North Vietnam and hear the rumble of planes overhead and the subsequent explosions of their bombs falling miles away. We docked at Haiphong that night and were met by a group of beautiful Vietnamese girls with flowers for each of us. The next two days we visited with officials of the Red Cross Society of Democratic

After unsuccessful attempts to deliver medical supplies to Red Cross and Buddhist sources in South Vietnam, the crew of the Phoenix returned to Hong Kong to pick up medical supplies for delivery for civilian use in North Vietnam. During the Tet Lunar bombing pause, the crew sailed into Haiphong harbor. The formal presentation of medicine to the Red Cross (right) was photographed by a North Vietnamese photographer.



Republic of Vietnam and from the DRV Peace Committee, met the mayor of Haiphong, and were able to see some of the city.

The streets of Haiphong are like those of a quiet, French town, except that they are lined by one-man concrete air-raid shelters, and with crates of supplies from all over the world. Large tanks of oil and asphalt were scattered about, and I wondered if these were the "supply depots" U. S. pilots are constantly reported destroying. Industries, too, had largely been moved out of the city, or spread out along the streets, so that a few well-placed bombs could not destroy all of them.

Docking facilities were obviously not modern. Much of the unloading of ships was done onto smaller ships, junks, and fishing boats — so that even if the docks were leveled, supplies could still come into the country by sea. There was some motor traffic, but much transportation was by bicycle or ox cart. Clearly, bombing would not be very effective against this, as it would not be effective against the docks. We saw a residential area several blocks from our hotel which had been hit by a bombing raid January 3-4, and we saw six blocks which had been completely destroyed, killing and wounding many. No buildings nearby looked like warehouses; there were no railroads, no military installations. Whether or not this was an intentional raid, it was inexcusable to me.

We were taken to a civilian hospital and saw victims of the bombing. Here we saw the effects of an anti-personnel weapon which fills the air with pellets. We saw an 11-year-old boy who had been blinded; a man paralyzed by a pellet in the spine; another whose lungs had been ripped by the pellets. The only justification for these attacks on civilians could be an attempt to frighten the North Vietnamese into submission by showing them what U. S. air power could do.



Was it having this demoralizing effect? If so, it was well hidden. I talked for more than an hour with low-ranking army officials who expounded unerringly the party line that Hanoi and Haiphong could be completely destroyed, that the war could continue for fifteen years, but that they would eventually win their independence from the West. One of the Peace Committee officials had been a resistance fighter against the French and knew what war is, yet he was proud that his wife had helped shoot down a U. S. plane with a rifle, and that his daughters were learning to fight. "We are a peace-loving people," he said, "but what is peace without independence?" If anything, we have united these people presenting them with a common enemy whom they must fight together.

As we left Haiphong, I could identify thirteen Communist freighters and three British ones. It seemed to me that America would have to escalate considerably in order to win the war. We would have to saturate the whole country with bombs. Would we have to bomb foreign ships, or China? Would even an ally like Britain stand behind us? Would these peace-loving people ever concede defeat? I am not a military man and do not know the answers to these questions, but I can see no reason for America to participate in this bloody struggle. The only clear solution is for every American to call upon the government for a speedy withdrawal. Vietnam is one country; let the Vietnamese determine their own future.

"Those who, while they disapprove of the character and measure of a government, yield to it their allegiance and support, are frequently the most serious obstacles to reform."— Henry D. Thoreau



WHAT DOES IT TAKE TO BE A CHAMPION?



"When I'm swimming in a meet, I can pretty much judge if I'm doing well. But sometimes you're not sure and you just want to finish and find out."

PHOTOS AND
INTERVIEW
BY PAUL BUCK

Catie Ball, 16-year-old junior at Lee High School, Jacksonville, Florida, has her eyes set on one goal: to be the first American woman to capture gold medals in the breast stroke events at the 1968 Olympics. And Catie has an excellent chance of accomplishing just that, even despite a recent bout with mononucleosis, which has kept her out of training since February.

Catie, who joined her first swim club when she was eight, now holds the world swimming record in the 100-meter breast stroke for women — her time: one minute 15.7 seconds (which she has already bettered in last summer's Nationals with a time of 1:14.6). She has set an unofficial world record for the 200-meter event (a 2:39.5) and shares in the U.S.A.'s world mark in the 400-meter and 440-yard medley relays.

Catie practices four hours every day (two hours on Sundays) directed by her coach, George Campbell. Already she has traveled from California to Pennsylvania and to South America, London, Sweden, West Berlin and Bremen (Germany). She is Florida's unanimous selection for the Sullivan Award (the highest Amateur Athletic Union award) and is AAU All-American, prep All-American and nominee for Florida's Hall of Fame. Catie's brother Bill is an All-Conference swimmer at Washington and Lee, following in their father's swim steps as varsity swimmer for that university. Mrs. Ball, an enthusiastic admirer, swims a slow side stroke. Catie, a trim 5'7", 126 pounds, keeps her "B" average in school, and remains surprised at all the publicity following in the wake of her swimming success.

"Training four hours a day means I have to give up a lot of things that I otherwise wouldn't have to. Like Friday and Saturday nights I'm in the swimming pool when other people are going out and doing things. And some mornings I have to get up at 5:30 to practice and then go to school with sopping wet hair."

YOUTH: What rewards do you get from swimming that make all this worthwhile?

CATIE: Well, I think the main thing is being able to travel all over the world and meet so many different people.

YOUTH: What are some of your feelings before a big race?

CATIE: I don't know. All I can say is that I'm scared. And after it's all over I'm happy if I've won, but tired, very tired.

YOUTH: What are the qualities it takes to be a good swimmer?

CATIE: I just think you have to be willing to give up things that people your own age are doing, because if you don't then you're not going to be able to be as good as other people. I think every good swimmer has sacrificed a lot, and I think that's what it takes. If you give up things and work hard, I think you'll be rewarded -- maybe not always be the best, but you can be a real good swimmer.

YOUTH: Jim Ryun, the track miler from Kansas University, says that he feels the most important quality an athlete needs is mental discipline. Would you agree?

CATIE: I think so. I think a good athlete would be trained mentally to know that you just can't miss a workout, say to go to a football game. It's going to take every workout to be the best, if that's what you want to be, and you really have to keep at it.

YOUTH: Do you have an ideal, some athlete you respect and look up to?

CATIE: I've always looked up to every swimmer who has swum in the Olympics. That's the thing I want to do, so I just look up to everyone of them who has been able to do that.

YOUTH: Many female swimmers retire at 18. What are your plans?

CATIE: I'm not sure. It depends upon whether I make the Olympic team and how I do in the Olympics. I just don't know.

YOUTH: Would you recommend competitive swimming to other high school youth?

CATIE: I think I'd recommend something, not just swimming, but some sport. I think all teen-agers need something because we have so much energy and most of the time people might spend it in the wrong way. Sports are something you can do that's clean and that's good for you, and that'll help you in every way.

YOUTH: Some sports writers point out that training and competition are self-made tortures.

CATIE: I don't think that's true. I wouldn't be doing this if I didn't like it, if it wasn't a lot of fun. It's just so rewarding. Any athlete, even if you're not the best, knows athletics can be the most rewarding thing in your life. Even those who don't get all the trophies and awards are usually part of a team and get to know people well and get so much out of it the way of sportsmanship. I've come in last more times than I've come first, and you just learn to respect other people, and I think it helps you grow up. That's why I think it's especially good for teen-agers. ►

"Catie has received fan mail from little children and from people who have seen her on television. She can't understand why anyone would want her autograph."



YOUTH: Aren't there mornings when you wish you could just stay in bed instead of getting up at 5:30 to practice?

CATIE: Yes, about every morning!

YOUTH: Is there anything you can do to relieve the pressure of world competition?

CATIE: No, I don't think there's anything you can do. I guess you just have to live with it.

YOUTH: How do your friends react to your successes?

CATIE: Well, they congratulate me. They act like they're proud of me and I think that's really nice, too, just to recognize or know what I'm doing.

YOUTH: One Olympic coach has said that swimming is 90% conditioning. Would you agree?

CATIE: I think so, especially in swimming, because your whole body has to be in condition. Eleven months of the year are spent in working condition, and the other month is divided up into concentrating on how you're swimming and getting ready for a meet.

YOUTH: Do you feel you've lost some of your privacy because of setting world records?

CATIE: Well, there are times . . . I don't mean I get tired of it. I think that's all fine, but I guess I'm kind of embarrassed about the whole thing. I don't see why anybody should make a fuss over anything I do when so many people are doing better things.

MR. BALL: Catie has been first in every breast stroke event that she has entered since she was 14. But she still minds the pressures of the races. In the larger meets, the pressures are terrific on these kids. I mean, when you stand up and there's a world record holder standing next to you, or somebody who's best from another country, you're bound to feel some tingles. But I know from my own experience that once you hit the water everything leaves you. All you do is concentrate on the race.

MRS. BALL: I think the first time I realized the pressure was so great on Catie was at the Hall of Fame meet in 1965. Catie was so jumpy that we finally realized it was just best for us to leave her alone. She would work out in the morning and then we'd have lunch together and then her coach would take over. When we were in Lincoln, Nebr., for the Nationals, Catie had to stay in the room with us because she was the only girl from Jacksonville who qualified to go. She told us that she wanted us to be at the Nationals, but she said, "Just leave me alone." So if she didn't discuss swimming, we didn't talk about it either. She was so keyed up, it was just terrific. In fact, she talked in her sleep about racing times, and her body would jerk. She was really swimming that race the night before. Some of the kids do blow up, but the pressure is something you get used to, and I think we've been fortunate with Catie. Maybe it's her disposition or her steeling herself to it. I think it takes a lot of discipline and control. But the more big meets you are in, the more you get used to it. But you still have butterflies just like actors have stage fright.

YOUTH: Does the size of the crowd make any difference?

MRS. BALL: When Catie went to Santa Clara for the dedication of their new pool last summer, they had tremendous crowds, and Catie said it was just marvelous because you could hear them yelling, and actually they spurred her on. In fact, this is when she broke the world record in the 200 meter. There were a lot of records broken then because of the crowds. I guess they just make you want to do the best you can.

YOUTH: You mentioned earlier that Catie's trip to South America was kind of an eye-opener for her.

MRS. BALL: Well, it was the first time Catie had been out of the country, and she came home just appalled at the poverty. Little children would come up and beg on the streets, and she had never seen anything like that before. She was also impressed by her European trip.

YOUTH: What is the relationship between the swimmers from different countries?

MR. BALL: Very friendly. It's sort of fraternalistic. When Catie was in Mexico for the Little Olympics a year ago, she was crazy about the Italians. She said the Japanese could eat anything, and the Americans got sick, of course. And she said what's unfortunate is that the Americans can't speak other languages, like the Europeans can. When she was in Europe, Catie exchanged gifts with the Russian breast-stroker, Galena Rozumenchikova, who at that time held the world record. And when she was in Mexico, she traded two of her bathing suits (American bathing suits are very popular) for Italian knit sweat suits. They love to have different sweat suits and T-shirts from all over.



"Catie's got ability;
she's got intelligence;
she's a good worker;
she's got will; she's
got desire, and she's
a fierce competitor,
a very fierce
competitor."

CATIE'S COACH SAYS...

"It's a great feeling to be coaching a world champion. It's something I suppose any coach would love to do. It's been great working with Catie."

YOUTH: What does it take to be a good swimmer?

COACH GEORGE CAMPBELL: It takes talent and the ability to want to excel. But this, I mean the drive to get in the pool and work, the drive to face your competition as it comes along, and meet it and master it. It takes intelligence to understand what kind of work you've got to go through to get to this goal, to understand when a coach explains something to you why you're doing it. And, of course, you can't let yourself be dull or down for a long period of time, because a champion swimmer just cannot afford to loaf through very many practices. Catie has all these attributes.

YOUTH: How do you account for the recent rash of new swimming records?

COACH: The main thing is that we've improved our conditioning techniques. How you train swimmers, the distance they go, the quality they swim, the amount of hard work a person puts in within a given time. For instance, over a two-hour training period, if a swimmer accomplishes 6000 meters (approximately 1.9 miles) and another swimmer accomplishes 3000 meters, and they have equal ability, I don't think there's any question that the one that went 6000 meters has probably worked harder and done more quality swims, and will probably be the improved swimmer over a period of time.

YOUTH: What is a "quality swim?"

COACH: Say you're doing a series of 200 meters of your stroke; you try to get yourself up for each one that you do to swim it as hard as you possibly can. In other words, hurt each time you swim. Don't swim one slow and another fast. As a result, this week you should be swimming faster than you were two weeks ago, and two weeks from now you should be swimming those repeated

aster than you are this week. With a series of quality swims or progressions, ou work up towards a championship.

YOUTH: Is an athlete's practice a real grind or is there pleasure in it?

COACH: I think the main pleasure of tremendous athletes comes in winning at the championships. But there also has to be a certain amount of pleasure connected with the practices or they wouldn't stick with it. Although the kids who excel as champions haven't really enjoyed the pain, and they wouldn't want someone to beat them with a whip equally as hard, they now they're getting something physically beneficial out of it.

YOUTH: How long have the JETS been in existence?

COACH: Almost a year and a half now. JETS stands for Jacksonville Lager Team Swimmers. We formed the team with the idea that if we're Lager, we're going to swim hard, and if we're going to swim hard, we're going to accomplish things nobody in Jacksonville has ever done before.

YOUTH: What kind of goals do you set for your team?

COACH: Our goal is for every swimmer on the team to reach the national level. We hope some of them will come through in the Nationals and make it to the Finals. We have ten on the team, and as many as might have gone to the Nationals; we've had three place in the Nationals. So, we're partly on the road to doing what we said we wanted to do.

YOUTH: Can the pressures on a swimmer have some positive effects?

COACH: I think it affects Catie this way, definitely. Most of the time she has never had a negative reaction to the pressure. She's swum a poor tactical race sometimes when she thought she had the race won anyway. Within the past year she's developed the confidence that a superior athlete has, knowing that she can win the thing. She just swims her own race and doesn't worry about the competition, but just tries to go for the time. I think the competition really makes Catie bloom. When she has good competition, that's when she's at her best.

YOUTH: Do you think there is a sport for every young person?

COACH: A lot of people just aren't athletically oriented, but I think there's some kind of sport for everybody. It may be a sport where there's less physical activity than swimming. Yet some people frown on swimming as being a panty-waist sport. Anybody in his right mind who has watched a swimmer train for one day would know differently.

YOUTH: What do you expect from Catie in the Olympics?

COACH: That's hard to say. She may not swim her times as well simply because of the altitude. Physiologists have told me that swimmers won't be affected very much for 100 yards, possibly for 200 yards. But, there's a new element here. For women this becomes a critical factor because in the women's free-style, for example, they go close to three minutes racing one. This is where it becomes very critical at altitudes, because once you get close to three minutes, you start to be affected by an oxygen debt and the buildup of lactic acid in the body. Catie might possibly be affected in the 200 somewhat. In the 100, I doubt seriously that she'll be affected.

YOUTH: What are the physical attributes that Catie possesses that make her an exceptional swimmer?

COACH: Frankly, in one word — legs. Catie has the best set of legs for breast stroke in the world; 90% of her power comes from her legs.

YOUTH: Catie is 16; at what point is she in her career?



"This is tremendous training for all of life."

COACH: I believe she could continue to improve in '69 and '70, because I don't think a person reaches his physical peak at 16. Psychologically it's a different story. I mean, how long can you expect a person to go on and keep at the top? And Catie's been at the top for approximately two years, and solely at the top for one of those years. Possibly Catie will want to retire after the Olympics. It's something that we have not discussed. We've mentioned it briefly, and we've both said, "Let's just wait." I think she's got a lot more enjoyment to get out of swimming, but the Olympics does seem to be the epitome, and I wouldn't blame a swimmer after training hard for retiring if they went there and won it. In fact, if this is what they really worked for and all they wanted to do, I'd go out on a limb to encourage it. It would be the fairest thing for the swimmer.

YOUTH: Why do most female swimmers quit around the age of 18?

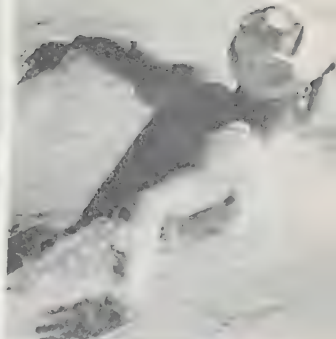
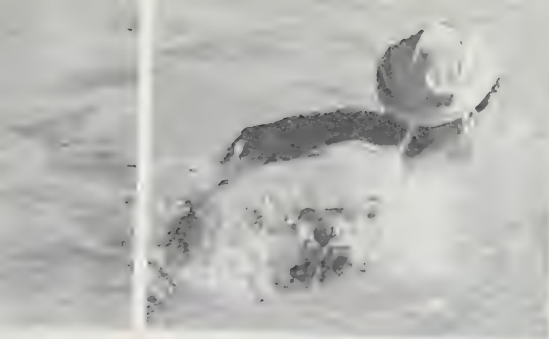
COACH: I think it goes back to the psychological aspect of it. At the age of 13 and 14 a lot of girls drop out. A lot of the would-be goods and would-be greats sometimes drop out because they meet boys, for one thing. Their attitudes toward sports and life change. But, for the most part, most girls just get tired of swimming. They want to do other things.

YOUTH: Would retirement be a letdown for Catie?

COACH: I don't think so. I don't know very many athletes who have been real good and have gone on to be failures after they completed athletics. Most of them have been very successful in their business, their personal and family life, and I think this will be the case for Catie. She's got a tremendous ability to do well whatever she wants to do. I don't think she would lead a drab life by any means, because she's got the kind of personality that will let her go forward.

YOUTH: Does the training involved in competitive sports have some value in itself for young people?

COACH: I think it does. If a person sets a goal and has the talent to reach that goal and the intelligence to go about it in a proper manner, it trains him for things he will want to accomplish later. In other words, the person knows how to set a pattern for their lives. They know how to go about accomplishing something. It gives you some organization in your life, a reason for doing things. And this is tremendous training for all of life.



YOU'RE RIGHT IN THE MIDDLE



George Tooker. JUKE BOX. 1953. Used by permission of Mr. and Mrs. Joseph V. Reed.

By JEAN LOUISE SMITH

You're involved from the moment you enter the gallery and take a long, sweeping glance around. People **react** to an exhibition of George Tooker's paintings! Something happens to them. At Dartmouth College's Jaffa Friede Gallery, a few people literally fled, after that first look. "I can't stand this — it's **terrible**," more than one person was heard to say as he left the gallery hurriedly.

It was the young people more than any others, who lingered to talk and look more carefully after the first time around, to try to figure out what the pictures were about and what they meant. Perhaps it was because youth is deeply aware of the risks of living in today's world.

"Is Tooker a social worker?"

"Is he a Negro?"

These were the two questions most frequently asked, the gallery attendant told us.

And who were those who fled or seemed not to understand Tooker's art? Chiefly, they were middle-aged and older folk, possibly looking for "beautiful" or even "pretty" art. Tooker was not for them!

George Tooker's art **is** terrible because of the realistic way that it pictures a world of anxiety; a depersonalized world where people appear to be pawns in a tedious



George Tooker. *THE SUBWAY*. 1950. Egg tempera on composition board. $18\frac{1}{8} \times 36\frac{1}{8}$.
Collection Whitney Museum of American Art, New York, Juliana Force Purchase.

nological setting. In spite of this, a wistfulness often comes through the terror. Yes, Tooker's art speaks; it mirrors our world — and it does this plainly.

Take "Juke Box," for example. It portrays three detached, dreamy people who look out into space without seeing or hearing anything. They lack any spark within themselves. They are hollow; dead. The machine with its warm, pulsing glow of shades of red is more alive than the figures who are beside it. The woman who leans on the box has a vacant stare that tells of her boredom in killing time. They are all bored — and they are haunted. Can it be that they find nothing in the juke box, which can be taken to symbolize any money-in-the-slot entertainment? Empty, disillusion-

ment is their every expression and gesture.

"Subway" and "Government Bureau" are two powerful and haunting paintings which show men caught in a technological age.

Look first at "The Subway." Doesn't it remind you of people in a maze? Everyone seems trapped — imprisoned, in the endless corridors, the telephone booths, the flights of stairs and the exits and entrances. There is no communication between any of the people. Each one is alone, frightened, hopeless, despairing. Look at the fear and distrust on the face of the woman at the center as she realizes that she is trapped. To the left, in the background, is a man who leans against the wall, sobbing. To the right, behind the grill, is a young



George Tooker. GOVERNMENT BUREAU. 1955.
The Metropolitan Museum of Art, George A. Hearn Fund, 1956

man who slouches against the wall in an attitude of having given up and not caring. There is something static and frozen about these people. They've no place to turn — no way out. They stand quite alone in a gray and white sterile place. "The Subway" pictures a strange and frightening world of trapped people who do not communicate — who are so terrified that they are frozen and cannot act.

It's the same with "Government Bureau." The setting, with its depth of endless corridors expresses another man-made maze. The officials sit in cubicles which enclose them almost totally except for two openings: the upper one is just large enough for a man to see through with his eye; below, a slit reveals a hand which rests

on an adding machine. Here is totally impersonal world where man's function is to operate machine — to **be** a machine.

The people who come to the bureau are all alike, for they have taken on the personality of technological living. The men wear identical overcoats; have the same haircuts; even assume the same postures. The same is true of the women who line the corridor to the right. Barriers are everywhere — partitions that man has erected to shut off communication with others.

Can you look at this painting without asking questions about life? Questions such as these: What have we done, what have we allowed to happen, that people should feel such a loss of identity in our world? What about



George Tooker. HIGHWAY. 1952.
Used by permission of Mr Joseph V. Reed, Jr.



George Tooker. SUPPER. 1963.
Used by permission of Mr. and Mrs. John Elliott, Jr.

the bureaucratic worker, as well as the ones who come to him for help? And the system — is it hopelessly impersonal or are there ways to personalize it?

"Highway" presents another aspect of today's world that is frightening. There is probably more than one interpretation to this strange portrayal of cars that converge on a barrier made up of downward-pointing arrows and the sinister figure of a man whose

face is a stop sign. Is he death personified? Does the barrier represent something too? What do you make of this painting?

Not quite all of Tooker's paintings mirror these unhappy aspects of life. "Supper" is a beautiful, provocative thing which may depict either the Supper at Emmaus or the central group of the Last Supper. It is not important which supper is portrayed, but rather the feeling of quiet spirituality

and communication is what really matters.

The Christ is a Negro, shown as a thoroughly contemporary man of **this** day. He blesses the loaf which he is about to break and share. The men on either side, each holding the glass of wine, are deeply involved in the event and their expressions are those of reflective thought and emotion. Here is a moment of sharing life and thought in the depth of Christian **agape**. "Supper" is truly an amazing work of art which communicates quite clearly the thought and feeling of Christian brotherhood.

It is not surprising then, to learn that George Tooker went to Selma to take part in the demonstrations. "There," he says, "one sensed the true meaning of **agape**."

Knowing this, and seeing his art, we realize that the artist is a man who is highly sensitive and perceptive to Christian values and to man's predicament in the world today. True, Tooker's art captures man's loneliness and isolation, but it also gives insight into man's sensitivities: his capacity for brotherhood and caring.

Whether Tooker places his people in the city, a waiting room, a cafe, or a subway, it is the

environment that terrifies and creates anxiety, rather than the people themselves.

Tooker works exclusively in a realistic style of art. The sharp, clear images which he creates are the result of using tempera colors mixed with egg—an old technique used by Renaissance painters. To create these clear colors and fine detail, with contrasting light and shadow, is not easy, and requires patience and skill.

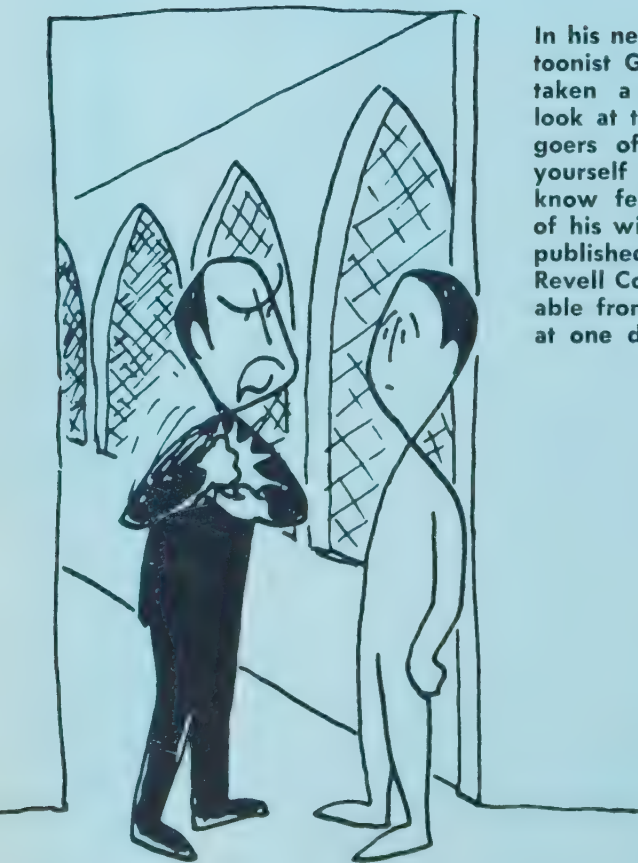
If you ask Tooker to tell you what a picture means, he shies away from commenting, except to say that he hopes that there are many meanings, many interpretations to any single painting. This is what really good art allows the viewer to do—make up his own mind about the meaning. It lets you find out for yourself what it means to **you**.

George Tooker paints his convictions, his observations about men and women in today's world. He manages to do it in a way that puts **you** right there too. You're right in the middle, from the first glance! ▼

JEAN LOUISE SMITH / Jean Louise Smith is a free-lance writer and specialist in religious art. She resides in Tunbridge, Vt.

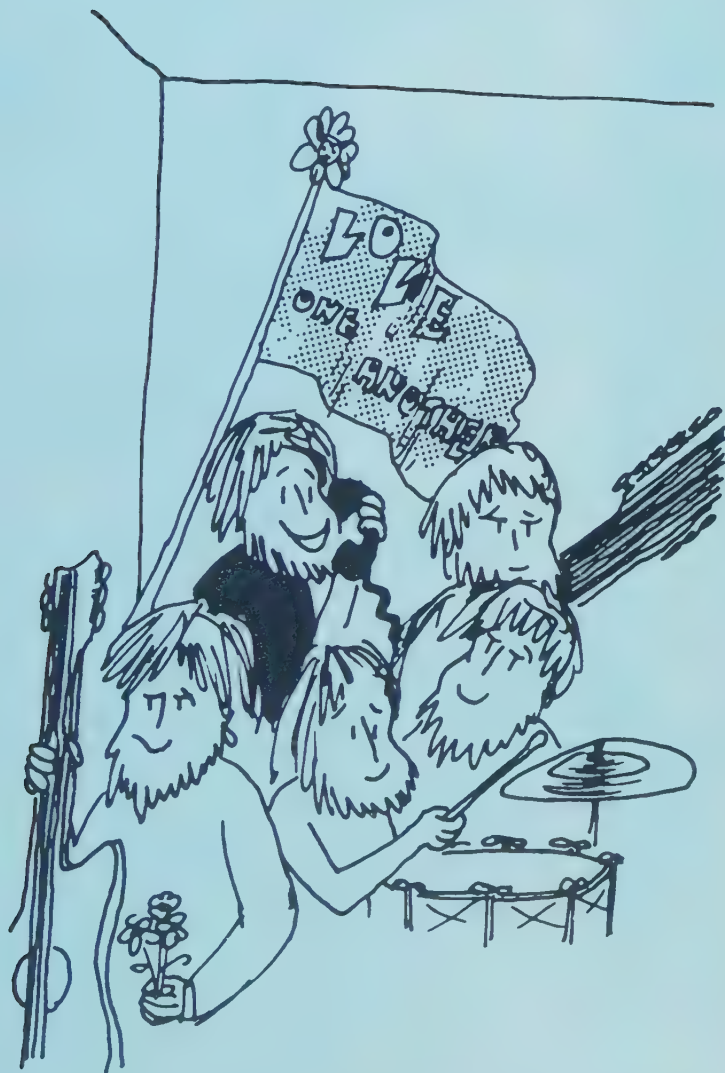
Specks

by George Ivan Smith



In his new book, "Specks," cartoonist George Ivan Smith has taken a hard and humorous look at the church and churchgoers of today. Do you see yourself or any others yet know feeling the subtle sting of his wit? "Specks" has been published by the Fleming Revell Co. and should be available from your local bookstore at one dollar per copy.

ANYONE WHO DOESN'T BELIEVE IN
FORGIVENESS SHOULD BE KICKED
OUT OF CHURCH!



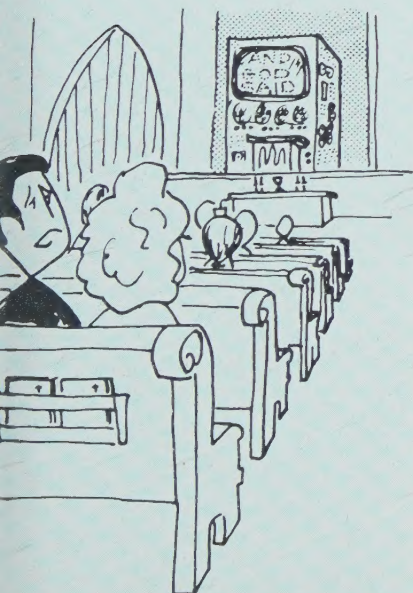
... AND WE CALL OURSELVES "THE DISCIPLES"!



THIS NICE EDITION HAS NO MENTION
OF SEX, VIOLENCE, OR DEATH!



ME PREJUDICED? SOME OF MY
BEST FRIENDS ARE CHRISTIANS!



HOW IT DOESN'T SEEM RIGHT!



IF GOD ISN'T DEAD, WHY SUCH A
HUGE TOMB?

► **YOUTH WEEK** is the occasion for the beginning of a yearlong study which calls upon young people and the churches to seriously consider central, essential, and relevant issues facing Christians now. The 25th annual Youth Week theme, "Justice on the Spaceship Earth . . . You Have to Tell It Like It Really Is," centers around the problem of the widening gap between rich and poor.

All is not well, and the magnitude of international injustices overshadows both the programs of the churches and the dwindling foreign aid the rich nations are giving. The resource book, "The Development Apocalypse," tells how youth, ecumenical youth councils, and conferences are addressing themselves to this question. It helps us to understand the anguished cry of hunger and suffering hidden behind such technical terms as trade and aid, one crop economy, etc. It helps us to understand how generosity in aid without equity in trade leaves the impression with many that what is given with one hand is taken away with the other.

Plan now for Youth Week! Order your Youth Week Packet and plan and study for Youth Week with other youth in your community! Youth Week Packets (\$2.50 each) may be ordered from the National Council of Churches, P.O. Box 301, Madison Square Station, New York, N.Y. 10010.



68
YOUTH WEEK

October 27 to November 3

touch & go

EASTER JOY

Congratulations and thank you for the beautiful April 7 issue! I think you people are solving the "message" problem as well as any publication I see. Any issue that combine Nehru, Corita, Leon Cohen and all has to be a success.

After seeing your magazine, getting a good letter from my colleague, and hearing about a terrific coffee house church, I decided that there is hope — that maybe the good guys will win. — *B.B. / Atlanta, Ga.*

I have just seen your April 7 issue and am tremendously excited by it.

We work with low income youth in urban and rural community centers and always want to provide the food for thought — for discussion and for community action. They do various kinds of community oriented activities: tutoring, organizing maintenance teams for their centers, dances, recreation, discussion groups, occasional ecumenical worship.

— *T.C. / Portland, Me.*

EX ARBORE TUA STAS

I think your letter to potential dropouts (3-10-68) was the greatest yet. I never thought of dropping out but I'm sure if I had that article certainly would have changed my mind. It was so cool! I never hear speeches on dropping out like that. I mean, in our language and our feelings. It was real!

— *C.H. / Lowell, Mass.*

HANDWRITING ON THE WALL

I read an article written by Bonnie Fackre in the Feb. 11 issue of your magazine which I thought was cleverly written but a bit way out. Bonnie begins

aying, "So a band of unlikely church types"; I wonder why? Is it not true that the "Church" is the people, which includes us, all of us? I love experimental services; they are great fun and very interesting, but I feel they are mostly geared for youth. We young people, if we are to live the Christianity we teach and believe in, must remember that there are other people in the world besides ourselves.

Bonnie says, "Who knows? Maybe God is at work." God does not only work with the young people, but with the old as well. Yes, changes must take place and I feel that they are, but we young people must work within the church. We are equals and we have responsibilities; there is much to be done besides experimental services. Perhaps I sound old-fashioned, but I do feel we young people are a mighty force of talk, but beyond that we do little in the way of actual work.

— T.M. / Burns Lake, B.C.

DOES YOUTH COMMUNICATE?

I would like to compliment you on the consistent high quality of your magazine. Through our Rector's discretionary Fund we have been able to provide YOUTH for every member of our church school and it has become a vital part of our church school program.

— B.H. / Cleveland, O.

I just wanted to mention how much I enjoy your magazine. I hate to miss an issue. My parents read it occasionally, and they seem to think it helps them understand me and the "teen" situation better.

— S.Y. / Sycamore, Ill.

Our Youth Group thinks you've won your cool. YOUTH magazine is nothing to them. Cancel our subscription. We'll do our own thing.

— L.D. / Portland, Ore.



"The assassination of President Kennedy killed not only a man but a complex of illusions. It demolished the myth that hate and violence can be confined in an airtight chamber to be employed against but a few. Suddenly the truth was revealed that hate is a contagion; that it grows and spreads as a disease; that no society is so healthy that it can automatically maintain its immunity. . . . Negroes tragically know political assassination well."

— MARTIN LUTHER KING, JR.

The assassination of Martin Luther King, Jr., in Memphis, Tenn., April 4, 1968, may well change the course of the struggle for equal rights for Negroes in the United States. YOUTH is preparing a special June issue which will explore the issues of racial justice in this country today. In that issue we will look at the life and work of Dr. King and what the results of his assassination may be for the time ahead.

one word

God,
words of advice like alphabet soup
spoon-fed at the family supper table
spill stale leftovers at my place
setting;
words of usage in ancient capitals
repeated for modern world history class
stall before question marks forty student heads
high.

I'm up to my ears in words, God,
words sticking to the roof of my mouth
taped for now stored against when.

God,
(repeat for unison)
The Word
uni-versed fresh
in single-tongued flesh,
a word everyman can attest
if only in lower case letters.

Amen

- INEZ LONG